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KREDEL / ZAPF

THE COOPER UNION MUSEUM FOR THE ARTS OF DECORATION

A JOINT EXHIBITION

AT THE COOPER UNION MUSEUM FOR THE ARTS OF DECORATION · COOPER SQUARE AT 7TH STREET, NEW YORK

FRITZ KREDEL

woodcutter and book illustrator

HERMANN ZAPF

calligrapher and type designer

MONDAY 15 OCTOBER UNTIL THURSDAY 25 OCTOBER 1951

MUSEUM HOURS: MONDAY THROUGH SATURDAY, 10 A. M. TO 5 P. M. · TUESDAY AND THURSDAY EVENINGS UNTIL 9:30

Acknowledgment

THIS DISPLAY of the work of Mr. Fritz Kredel and Mr. Hermann Zapf, the third to be held in the Museum in recent years in which the graphic arts have figured, reflects at once a growing public interest in the design of books and an increased emphasis placed upon book design in the art training of today. The present exhibition, modest in scope, has been arranged at the request of The Cooper Union Art School; and the Museum is indeed grateful to Mr. Kredel and Mr. Zapf for their generosity in making available the examples of their work here shown. To Huxley House, which at its own expense has printed announcements and this catalogue, and to Mr. Paul Standard, to whose efforts the exhibition is due, are given appreciative thanks.

CALVIN S. HATHAWAY

62.1/p.810

A Note Upon the Joint Exhibition of Work of Fritz Kredel & Hermann Zapf

FOR A THOUSAND YEARS before Gutenberg, illuminated manuscripts carried in their pages the seeds of many a later art. The illuminations themselves have long been esteemed as an inspired source of Western painting; their accompanying text-hands gave the impetus to the evolution of European scripts, and hence to the development of the type forms the new craft of printing was to require; and the rubrications and lesser decorations in manuscripts were destined to bring printer's flowers and illustrative woodblocks to the service of the printed book.

The Cooper Union Museum for the Arts of Decoration, to mark the spirited survival of these related arts, has chosen for display the work of two noted practitioners: Fritz Kredel of New York, and Hermann Zapf of Frankfurt who is now visiting too briefly the land of Frederic W. Goudy, Bruce Rogers, T. M. Cleland, W. A. Dwiggins and the late D. B. Updike.

Kredel's fame as associate of the late Rudolf Koch at the latter's Offenbacher Werkstatt had preceded him to the land of his recent adoption, where he has won wide recognition for his vigorous woodcuts, for his rugged book illustrations and for his incisive 'calligraphic' drawings. The show includes some of his earlier work from the days of his collaboration with Rudolf Koch, notably the three-volume *Blumenbuch*, which remains the finest woodcut flower-book of our century. Another landmark in book illustration is his series of woodcuts for a marionette version of *Dr. Faustus*, its archaic text derived from Marlowe's contemporary Elizabethan play and privately published last year. Kredel's newer 'calligraphic' drawing style is represented by his recent *Candide*, done here for the Peter Pauper Press. Alike in black-and-white and in color, Kredel's woodcuts and drawings echo his personal traits: humor, vitality, gravity and scholarship. His lifelong studies of ancient armor and military uniforms brought him a major commission —to do the illustrations for Frederick P. Todd's *Soldiers of the American Army, 1775-1941*. Their stalwart and alert vigor and their authentic colors won from the New York *Sun* in 1941 a seven-column review of this splendid book—a recognition rarely equalled in American journalism.

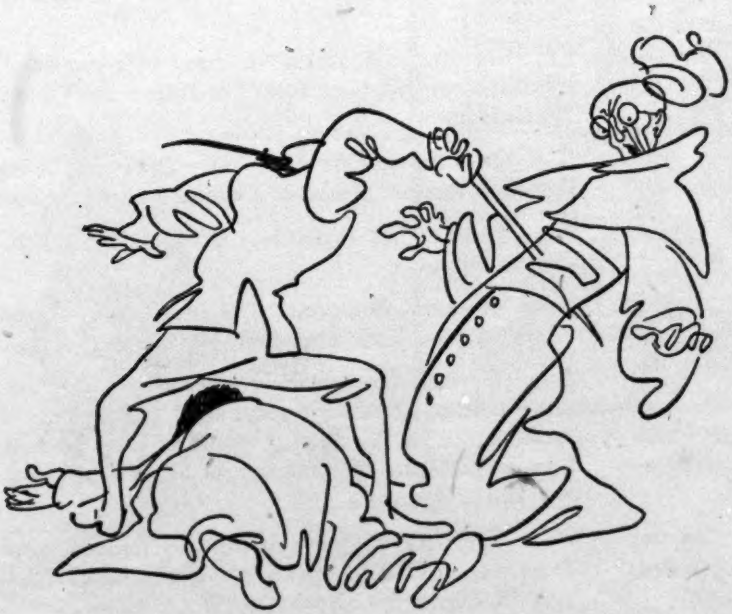
Rated at 32 among post-war Germany's impressive

talents, Zapf started as a retoucher in an engraving plant at Nuernberg. But his passion for letter forms enabled him in the ensuing fifteen years to complete some fifty manuscript projects of various lengths and in various scripts. Of these manuscripts a round dozen appear in the present exhibition, including the gem-like version of Goethe's *Der westoestliche Divan*, which is in fact his latest scribal work. Also in the show is his now famous *Feder und Stichel*, a book of twenty-five of his calligraphic plates cut in lead by August Rosenberger and printed on Fabriano paper, its five text pages set in the author's new Palatino roman type. Of this volume, so stern a critic as Jan Tschichold declared to the undersigned that no book in the last hundred years shows a comparable perfection of printing. Zapf's more recent type designs are shown in progressive stages, from original sketches through working drawings to finished proofs.

Because of unforseeable travel complications, the present joint exhibition could be arranged only through exceptional and devoted emergency work by the principals involved, and by other bibliophiles and calligraphiles. Finally, it should be recorded that Messrs. Walter Huxley and Franz Hess of Huxley House, admirers of the work herein described, have of their own motion contributed all the printing occasioned by the present show, the display type used being the new Trajanus face designed by Warren Chappell, the only native American pupil of the late Rudolf Koch.

PAUL STANDARD

New York, 6 October 1951



FRITZ KREDEL

woodcutter and book illustrator

K-1 *Das Blumenbuch* (The Book of Flowers); woodcuts after drawings by Rudolf Koch, hand-colored. Leipzig: Insel-Verlag, 1923-30.

K-2 Eight Prints, hand-colored impressions from the original woodblocks for *Das Blumenbuch:*

Moehre (Queen Anne's Lace)
Kratz-Distel (Thistle)
Glanz-Gras (Grass)
Glockenheide (Heather)
Loewenzahn (Dandelion)
Silberdistel (Silver Thistle)
Heckenrose (Wild Rose)
Tuerkenbund (Turk's Cap Lily)

K-3 *Das Kleine Buch der Voegel und Nester* (The Little Book of Birds and Nests); watercolor, printed in offset. Leipzig: Insel-Verlag, 1934.

K-4 *Stammbaum der Schrift* (Family Tree of Scripts); pen drawing with watercolor; hand-colored impression. Frankfurt: Bauersche Giesserei, 1937.

K-5 Albert Wesselski, Editor: *Deutsche Maerchen vor Grimm* (German Fairy-Tales before Grimm); pen and watercolor drawings. Brunn: Aurora-Verlag, 1938.

K-6 Dr. Heinrich Hoffman: *Der Struwwelpeter* (Slovenly Peter); newly drawn after the originals and cut on wood, hand-colored. Potsdam: Ruetten & Loening, 1938.

K-7 *Schnitzelbank:* verses illustrated with pen drawings, hand-colored. New York: The Press of the Woolly Whale, 1938.

K-8 *Grass Flowers from the Ware Collection* in the Botanical Museum of Harvard University; watercolor.

K-9 Two Original Watercolor Drawings for illustrations to the above.

K-10 Giovanni Boccaccio: *The Decameron;* 2 vols. woodcuts. New York: The Limited Editions Club, 1940.

K-11 Giovanni Boccaccio: *Il Ninfale Fiesolano;* woodcuts in 16th century style recut after the originals of Bartolommeo di Giovanni. Verona: Officina Bodoni, 1940; accompanied by photographs of original woodcuts, and prospectus sheet.

K-12 Frederick P. Todd: *Soldiers of the American Army, 1775-1941;* brush drawings, hand-colored. New York: H. Bittner & Company, 1941.

K-13 Pedro Antonio de Alarcón: *The Three-Cornered Hat;* with woodcuts, hand-colored. Printed on a hand press by Victor Hammer. New York: H. Bittner & Company, 1944.

K-14 Voltaire: *Candide;* calligraphic illustrations. Mount Vernon, N. Y.: The Peter Pauper Press [1947].

K-15 Rudyard Kipling: *Barrack-Room Ballads & Departmental Ditties;* pen drawings. Mount Vernon, N. Y.: The Peter Pauper Press, n. d.

K-16 Sir William Schwenk Gilbert: *H. M. S. Pinafore;* pen drawings with watercolor printed by offset. New York: Dutton, 1946.

K-17 *American Artist;* cover on scratch-board, New York, April 1947.

K-18 Heinrich Heine: *Poems and Ballads,* translated by Emma Lazarus; scratch-board drawings. New York: Hartsdale House, 1947.

K-19 Robert Fortenbaugh: *The Nine Capitals of the United States;* Sixth Annual Keepsake of the Maple Press Company; pen drawings with two flat colors. York, Pa., 1948.

K-20 *The Complete Andersen: All of the 168 Stories By Hans Christian Andersen;* pen drawings with water color. New York: The Limited Editions Club, 1949.

K-21 Benvenuto Cellini: *The Life of Benvenuto Cellini;* pen drawings, hand-colored. New York: Heritage Press, 1949.

K-22 *Doctor Faust: Das Alte Puppenspiel;* woodcuts, hand-colored. Frankfurt: Bauersche Giesserei, 1950.

K-23 *French Wit and Wisdom:* pen drawings and jacket. Mount Vernon, N. Y.: The Peter Pauper Press [1950].

K-24 Patricia Benton: *The Whispering Earth;* woodcuts hand-colored. Printed by Robert Haas at The Ram Press, New York, 1950.

K-25 Gottfried August Buerger: *Wunderbare Reisen zu Wasser und zu Lande* (Wonderful Journeys by Water and by Land); pen drawings. Wiesbaden: Insel-Verlag, 1950.

K-26 J. Meade Falkner: *Moonfleet;* pen drawings. Boston: Little Brown & Company, 1951.

K-27 Bouquet of Wild Flowers; woodblock and color print, 1951.

Wenn Sie wüßten,
wie roh selbst gebildete Menschen
sich gegen die schätzbarsten Kunstwerke verhalten,
Sie würden mir verzeihen, wenn ich die meinigen
nicht unter die Menge bringen mag.

Niemand weiß eine Medaille am Rand anzufassen;
sie betasten das schönste Gepräge, den reinsten Grund,
lassen die köstlichsten Stücke zwischen Daumen und
Zeigefinger hin und her gehen, als wenn man Kunst-
formen auf diese Weise prüfte. Ohne daran zu denken,
daß man ein großes Blatt mit zwei Händen anfassen
müsse, greifen sie mit einer Hand nach einem
unschätzbaren Kupferstich, einer unersetzlichen Zeichnung,
wie ein anmaßender Politiker eine Zeitung faßt,
und durch Zerknittern des Papiers schon im voraus
sein Urteil über die Weltbegebenheiten zu erkennen
gibt. Niemand denkt daran, daß wenn nur zwanzig
Menschen mit einem Kunstwerke hintereinander
ebenso verfahren, der einundzwanzigste nicht mehr
viel daran zu sehen hatte.

Aus Goethe · Die Wahlverwandtschaften

HERMANN ZAPF

calligrapher and type designer

Z-1 *Feder und Stichel*—Designed 1939-1941; edition of 500 copies on Fabriano paper, and 80 copies on Japan paper, privately printed from lead plates, hand engraved by August Rosenberger. All copies bound by Gudrun von Hesse (Mrs. Hermann Zapf).

Z-2 *Ludwig van Beethoven, Opus 27, No. 2.* MS. 10; Nuernberg 1937. Music notation in red and black, preceded by a foreword in fraktur.

Z-3 Hermann Zapf, *Die Entwicklung der Notenschrift.* Copies of originals and prints. Title page on parchment. Frankfurt 1938.

Z-4 *Vier ernste Gesaenge*, by Johannes Brahms. Opus 121, written 1938. Music notation and fraktur verses. Three hundred copies printed in 1939 for the Maximilian Gesellschaft, a major bibliophile group in Germany.

Z-5 Rudolf Koch, *William Morris.* 1923. MS. 19; Frankfurt 1939. Rotunda.

Z-6 *Wenn auch die Zeit vergeht*...Broadside in blackletter calligraphy, printed 1939.

Z-7 Friedrich Hoelderlin, *Griechenland.* MS. 20 — Frankfurt 1939. Italic in gold oxide ink on tinted Japan paper.

Z-8 Friedrich Hoelderlin, *An Diotima.* MS. 24; Nuernberg 1940. Roman cursive. Black niger morocco with gold meander stamping by Gudrun von Hesse.

Z-9 *Briefe der Diotima. The letters of Suzette Gontard to Hoelderlin.* MS. 25; Nuernberg 1940. Fraktur italic. Scarlet morocco; gold-stamped by Gudrun von Hesse.

Z-10 Hoelderlin, *Lern im Leben die Kunst*...Two lines in roman with Greek headline, on parchment. Nuernberg 1940.

Z-11 Hermann Loens, *Die wilden Heckenrosen sind noch einmal so schoen.* Privately printed. Frankfurt 1941.

Z-12 *Entwurf eines Briefes von Hoelderlin an Susette Gontard*, 1797. MS. 34; Weimar 1941. French italic.

Z-13 Auguste Rodin, *Testament*—1840-1917. MS. 38; Dijon 1942. Roman cursive.

In Flammen steht die Welt,
durchtobt von Widerstreit,
bis, was der Haß verzehrt,
in Liebe sich erneut.

A · CH · SWINBURNE

Z-14 Friedrich Hoelderlin, *Hyperion* – (Extracts). MS. 42; 1944. Roman letter.

Z-15 Adolf von Grolman, *Hoelderlin in Bordeaux.* MS. 44; Bordeaux 1943. First trials for the italic of the subsequent Palatino type; with pen drawings in Bordeaux red.

Z-16 Franz Hirtler, *Laurettas Florentiner Glas*–MS. 45; Bordeaux 1944. Chancery italic with varied ornamental capitals.

Z-17 Johann Wolfgang von Goethe, Der Westoestliche Divan–Buch Suleika. MS. 50; Nuernberg 1946. A version in Civilité Script, in gold and silver ink, burnished, on tinted Japan paper. Green morocco, gold tooled, by Gudrun von Hesse.

Z-18 I. Kant, *Reich ist man nicht*...Two lines in black letter. Nuernberg 1946.

Z-19 A. C. Swinburne, *In Flammen steht die Welt*... Four lines in free italic, in red. Nuernberg 1946.

Z-20 *Das Blumen ABC*–designed 1941-1946; edition of 200 copies. Single prints on Japan paper; privately printed from lead plates, hand-engraved by August Rosenberger, and hand-colored. Frankfurt. Not yet published.

Z-21 Group of sketches and studies of flowers for the *Blumen ABC*, 1942-46.

Z-22 Goethe, *Wenn Sie wuessten, wie roh selbst gebildete Menschen*...Italic in red and black on parchment. Nuernberg 1947.

Z-23 *Der Mensch lebt so dahin*...Motto in black letter with hour-glass device, printed by Baerenreiter Verlag 1947.

Z-24 *Wir heissen euch hoffen*...Motto in black letter with the Madonna of Nuernberg, printed by Dr. W. H. Lange Verlag. Offenbach 1947.

Z-25 *Herr schicke, was du willt*...Verse in black letter with angel. Printed by Baerenreiter Verlag 1947.

Z-26 *Und dennoch werden Blumen bluehn*...New Year's card in black letter; 1948.

Z-27 Goethe, *Feiger Gedanken baengliches Schwanken* ...Black letter on tinted paper. Frankfurt 1949.

Z-28 *William Morris, Sein Leben und Werk.* Frontispiece portrait for the author's monograph. Published by the Klaus Blanckertz Verlag, Luebeck 1949.

Z-29 Drawing by Hermann Zapf and hand engraving by August Rosenberger after a Goethe portrait bust by Klauer of 1791.

Z-30 Calderón, *Welche Blume ist nicht ein suesser Einfall der Liebe.* Broadside with italic script, privately printed 1949.

Z-31 *Book plates* designed by Hermann Zapf between 1938 and 1948.

Z-32 Book Jacket: Hermann Kasack, *Der Webstuhl.* Suhrkamp Verlag 1949.

Z-33 Book Jacket: Thomas Mann, *Ansprache im Goethe Jahr 1949.* Suhrkamp Verlag 1950.

Z-34 Book Jacket: Bernard Shaw, *Klassische Stuecke.* Suhrkamp Verlag 1950.

Z-35 Book Jacket: Thomas Mann, *Der Zauberberg.* S. Fischer Verlag 1950.

Z-36 Book Jacket: T. S. Eliot, *Ausgewaehlte Gedichte.* Suhrkamp Verlag 1951.

Z-37 Alfred Mombert, *Der himmlische Zecher*—Insel Verlag 1951; set in Palatino.

Z-38 *Gilgengart* 1939. Design of 1939 based upon the printed book "Gilgengart" by Hans Schoensperger, early 16th Century. Produced by the D. Stempel A. G. Type Foundry, Frankfurt.

Z-39 *Palatino with Linotype italic* – Designed 1947-1949 for the D. Stempel A. G. and for the Linotype GmbH Berlin – Frankfurt. First used in *Feder und Stichel* 1950.

Z-40 *Palatino–foundry italic.* Designed 1949-1950 for the D. Stempel A. G. Type Foundry, Frankfurt.

Z-41 *Festive Numerals* – Designed 1949 for the D. Stempel A. G. Type Foundry, Frankfurt.

Z-42 *Sistina Capitals:* Designed 1950 after studies in Rome for the D. Stempel A. G. Type Foundry, Frankfurt.

Z-43 *Type specimens* on Japan Paper:

Palatino	Michelangelo
Gilgengart	Palatino Italic
Sistina	

Z-44 Auguste Rodin, *Vermaechtnis:* Set in Trajanus, designed by Warren Chappell; with Michelangelo capitals by Hermann Zapf.

Z-45 Hans Christian Andersen, *Des Kaisers neue Kleider:* set in Gilgengart fraktur, with drawings by Cefischer; privately printed 1949.

Z-46 *Gutenberg Jahrbuch 1950*—Semi-centennial volume: text set in Linotype Palatino, and titling in Michelangelo. Gutenberg Gesellschaft, Mainz.

Z-47 Ludwig Richter – *Es war einmal* – Insel-Verlag 1950; set in Gilgengart fraktur, with headings in Lutetia italic by Jan van Krimpen.

Z-48 Hermann Hesse – *Magie des Buches* – Privately printed 1950; set in Palatino, and bound by Gudrun von Hesse.

Z-49 Walter Bauer—*Die Armee des Don Quijote*—Set in Palatino with Baskerville italic; drawing by Cefischer, and privately printed in 1950.

Z-50 Ricarda Huch; *Text in praise of Gutenberg's Invention;* set in Trajanus, and decorated with the device of the printers' guild.

Z-51 Shakespeare—*Polonius' Advice to Laertes:* set in Palatino.

Z-52 Lichtenberg—*Mehr als das Gold;* set in Trajanus italic; decorated with a drawing of a composing stick.

Z-53 Goethe – *Prooemion:* set in Michelangelo, the display titling sizes created to accompany the Palatino type.

Z-54 *Almanach der Letternkunst:* Typographic anthology set in type faces of the Stempel Foundry, 1950.

Z-55 *Das Fraenkische Jahr* – by Anton Schnack. Printed for the Bibliophilen Gesellschaft at the Stempel Type Foundry, 1951.

Z-56 *German and Austrian Porcelain* by George W. Warde. Printed 1951 at Lothar Woeller Press, Frankfurt, set in Linotype Palatino.

Z-57 *Type specimens* showing Palatino, Michelangelo, Sistina, Novalis, Festive Numerals, Primavera Ornaments and Signs of the Zodiac, 1949-51.